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FJH YOUNG BAND

Grade 2.5

IRONCLADS

(THE MONITOR AND THE MERRIMACK)

William Owens

Instrumentation

1 - Conductor's Full Score
1 - Opt. Piccolo
4 - Flute 1
4 - Flute 2
2 - Oboe
2 - Bassoon
5 - B♭ Clarinet 1
5 - B♭ Clarinet 2
2 - B♭ Bass Clarinet
2 - E♭ Alto Saxophone 1
2 - E♭ Alto Saxophone 2
2 - B♭ Tenor Saxophone
2 - E♭ Baritone Saxophone
4 - B♭ Trumpet 1
4 - B♭ Trumpet 2
4 - F Horn
2 - Trombone 1
2 - Trombone 2
2 - Baritone/ Euphonium
2 - Baritone T.C.
4 - Tuba
1 - Timpani
2 - Mallet Percussion
Bells
Chimes
4 - Percussion 1
Snare Drum
Bass Drum
2 - Percussion 2
Tom-toms
Triangle
2 - Percussion 3
Crash Cymbals
Suspended Cymbal
Brake Drum
Gong

THE F·J·H MUSIC COMPANY INC.
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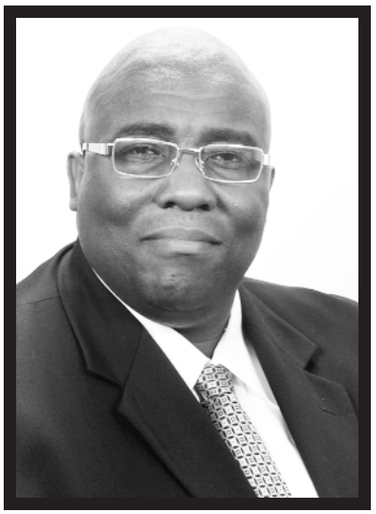

The Composer

William Owens (b. 1963) is a native of Gary, Indiana and a 1985 graduate of VanderCook College of Music in Chicago. A seasoned music educator, Mr. Owens is active as a composer, conductor and clinician throughout the United States and Canada. Mr. Owens has written nearly 200 commissioned and published works for concert band and string orchestra. His music has been programmed at prestigious venues such as the Midwest Clinic and appears on required music lists both nationally and abroad. Principal commissions include those from the California Band Directors Association, the Chicago Public Schools Bureau of Cultural Arts, the South Plains College Dept. of Fine Arts and the Texas University Interscholastic League. He is a consistent winner of the ASCAPlus award and a two-time recipient of the Forrest L. Buchtel Citation for Excellence in Composition. Professional memberships include ASCAP, the American Composers Forum and the Texas MEA. William resides in Fort Worth, TX with his wife, Georgia.

Program Notes

After the outbreak of the American Civil War, the Confederacy quickly realized it could not match the naval strength of the industrious North in numbers of ships at sea. The South's answer was to build a superior fleet with iron clad ships, and thusly, the *USS Merrimack* was born. On the morning of March 8, 1862, the *Merrimack* launched an assault on the Union warships the *Cumberland* and *Congress.* After destroying the inferior wooden vessels, the *Merrimack* turned her attention to the *Minnesota.* However, nightfall and damage from battle rendered her unable to continue, and the attack was suspended. After hasty repairs, the *Merrimack* left anchorage the following morning to attack the *Minnesota;* however, the Union's armored challenger, the *USS Monitor,* had arrived and was able to thwart the attack. The two ironclads shortly squared off and commenced battle, but after hours of fighting, neither vessel could claim an advantage. The battle finally ended when a shot from the *Merrimack* struck the *Monitor's* pilot house and exploded, forcing the *Monitor* to retreat. The *Merrimack* had also sustained extensive damage causing her to draw off as well. Convinced that the *Merrimack* had given up, the *Monitor* ceased fighting with the *Merrimack* and took position only to protect the *Minnesota.* Each side misinterpreted the moves of the other and claimed victory. In the aftermath of this epic melee, all other navies of the world would become obsolete.

Ironclads captures the fierceness and raw savagery of the battle that would change naval warfare forever. The introduction begins forebodingly by way of percussion and brass, signifying the initial meeting of the two titans. The music suddenly assumes an intense quick tempo, engaging various styles and volumes to portend the ferocity of the vessels in combat. Tonal dissonance and a flurry of percussion colors are used as well to connote the fury of battle and the rigid determination of two factions interlocked in an infamous chapter of the most terrible war in American history.

Rehearsal Suggestions

Particular attention to dynamics and style markings are vital to capture the true mood of the music. At measure 15 play toward the higher end of the metronome marking for optimum intensity. As the forte sections are boisterous in nature, the softer sections should counteract with delicacy for greater contrast and interest. The gong (or tam-tam) part, when indicated, should be played with a hard rubber mallet. The brief chime part adds a special flavor, but the music is equally effective without it as it is quite optional.

Duration: 3:15

commissioned by the Texas Music Educators Association Region 24
for the 2012 "West Zone" Middle School Honors Band

IRONCLADS

(The Monitor and the Merrimack)

WILLIAM OWENS
(ASCAP)

Forebodingly (♩= 80-88)

Flutes (Piccolo) 1 2
Oboe
Bassoon
B♭ Clarinets 1 2
B♭ Bass Clarinet
E♭ Alto Saxophones 1 2
B♭ Tenor Saxophone
E♭ Baritone Saxophone

Bar./Euph. play Tpt. play Tpt. play

Forebodingly (♩= 80-88)

B♭ Trumpets 1 2
F Horn
Trombones 1 2
Baritone/ Euphonium
Tuba

Timpani (G, B♭, C)
Mallet Percussion (Bells, Chimes)
Percussion 1 (Snare Drum, Bass Drum) snares off
Percussion 2 (Tom-Toms, Triangle) Tom-toms
Percussion 3 (Crash Cymbals, Suspended Cymbal, Brake Drum, Gong) Brake Drum Gong (scrape w/ coin) w/ gong mallet

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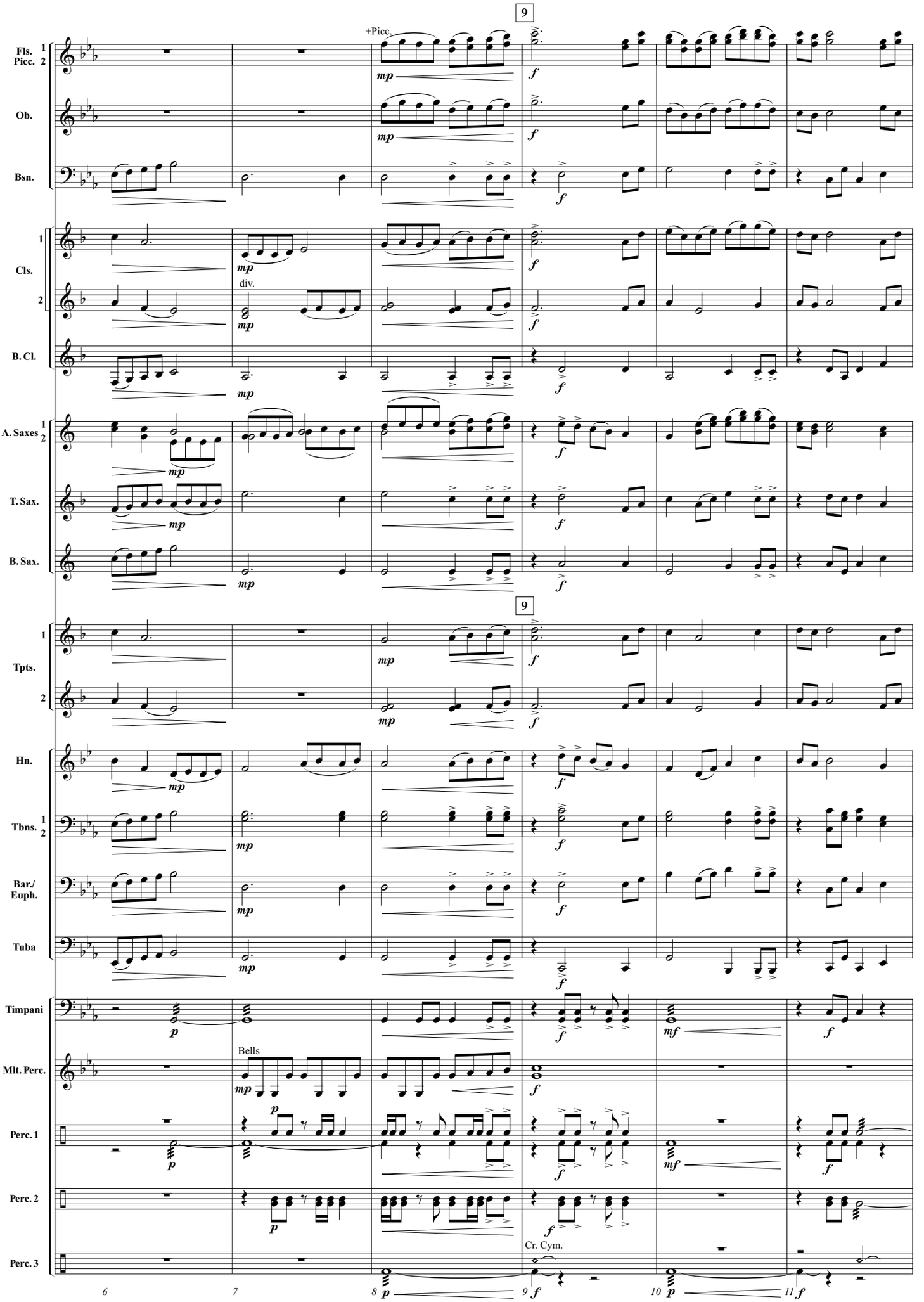
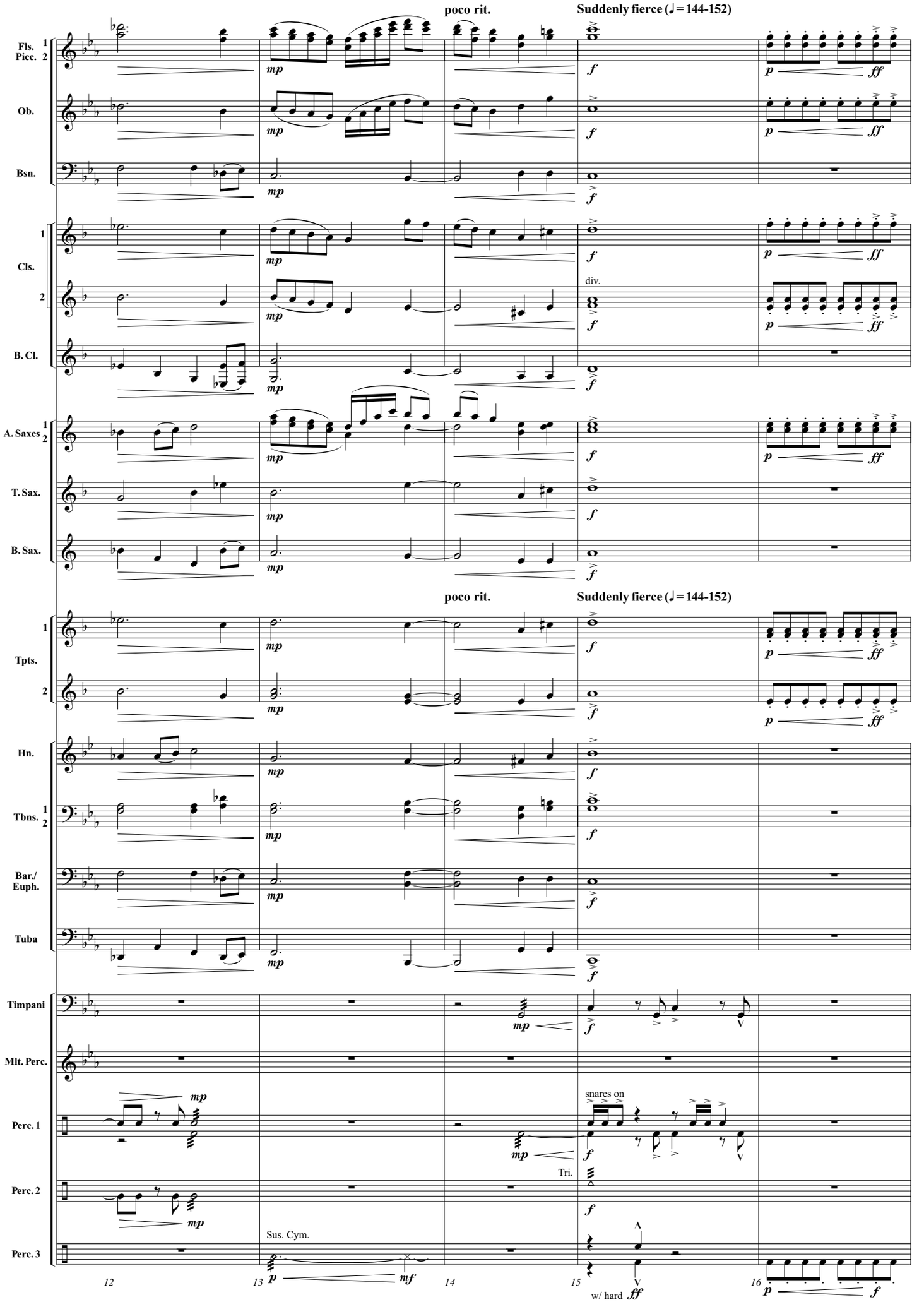
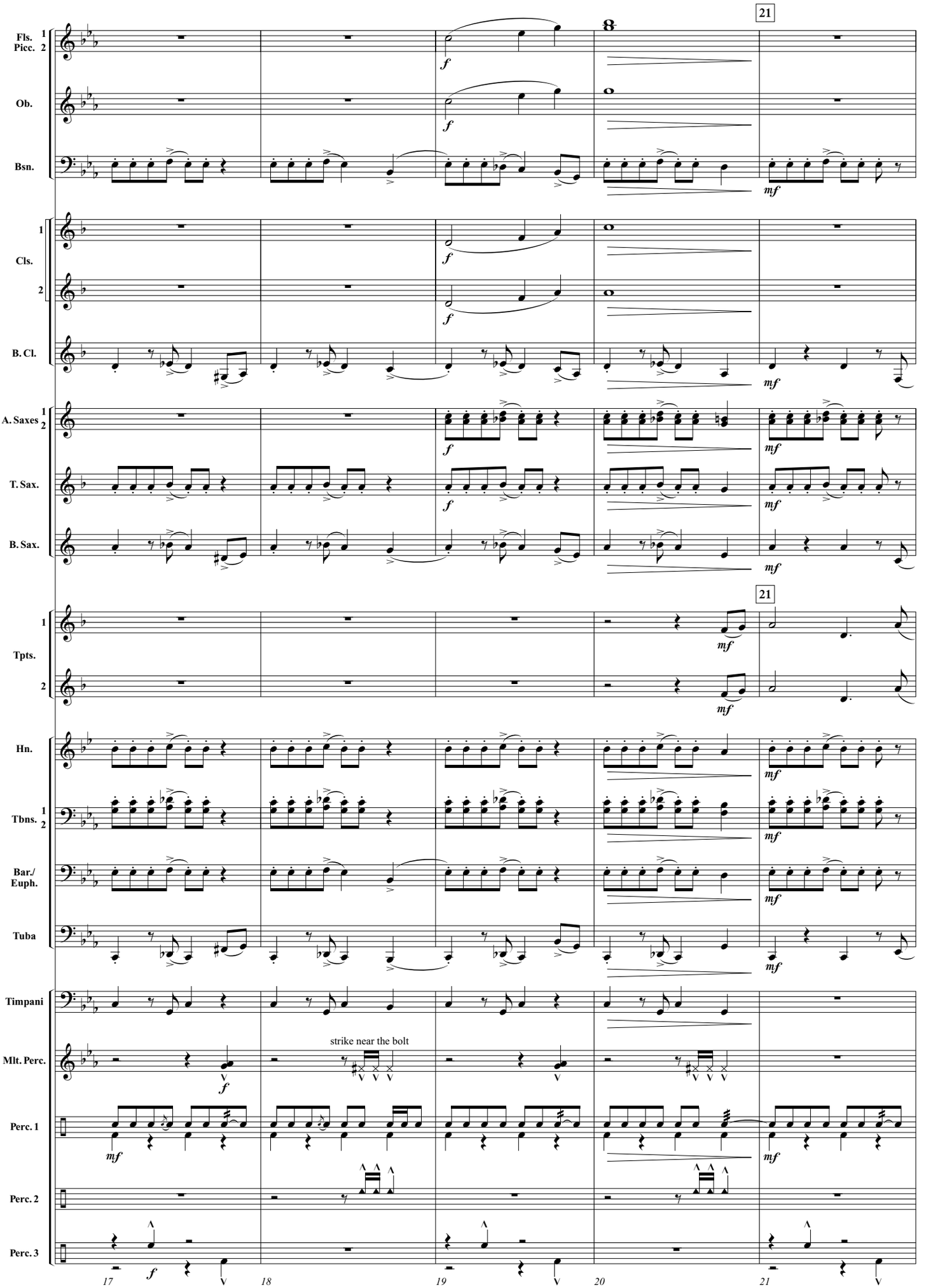
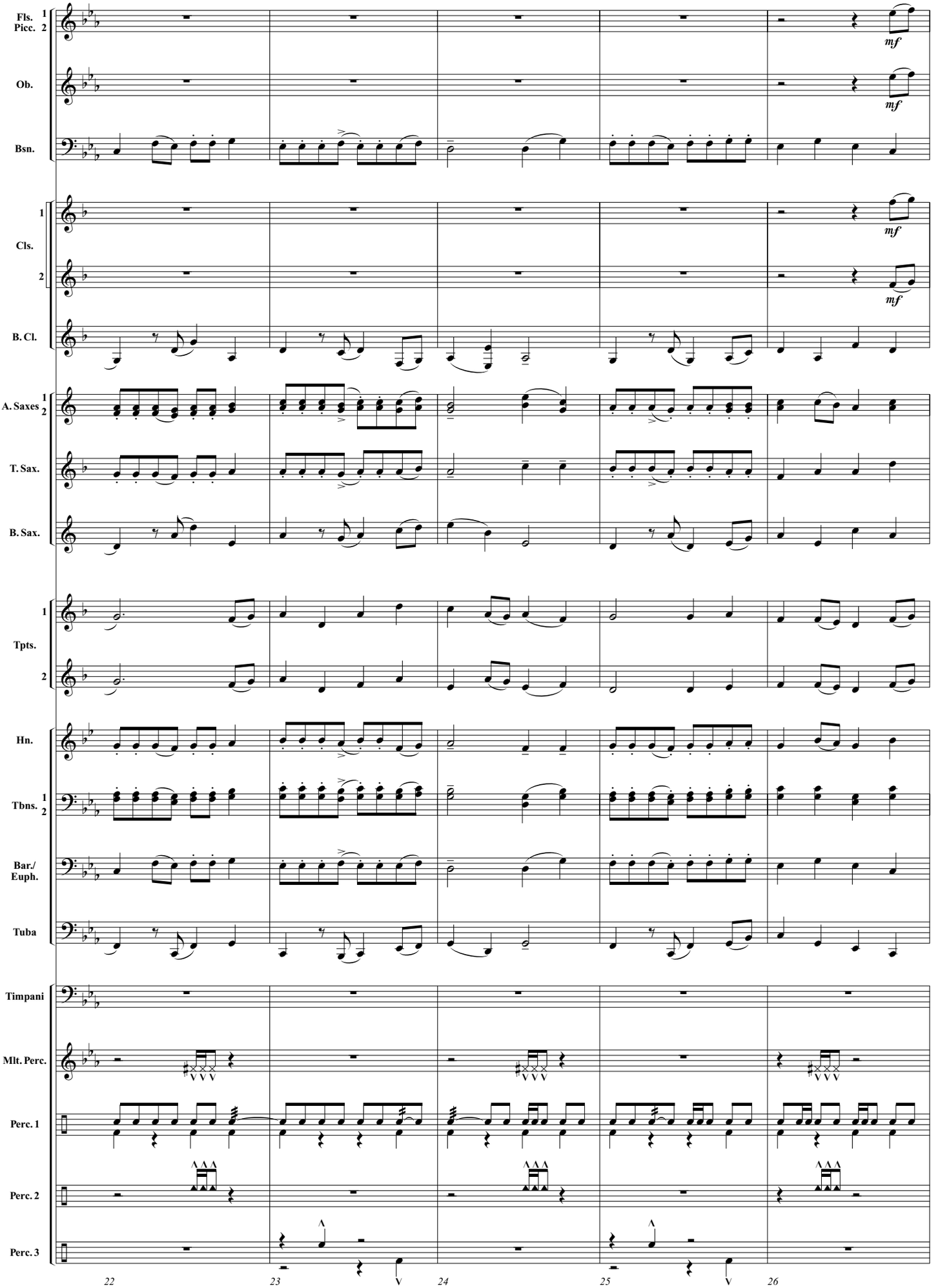
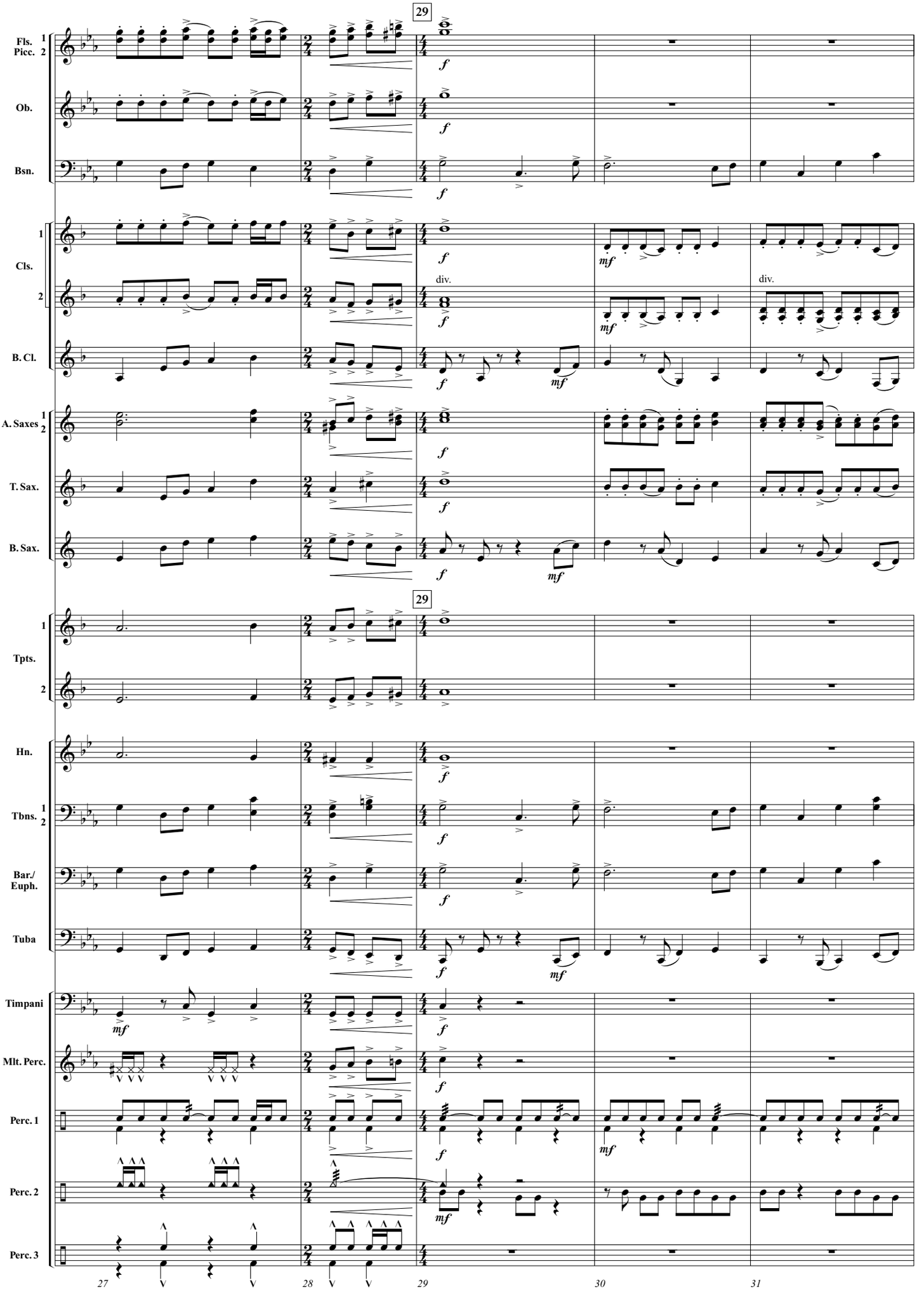
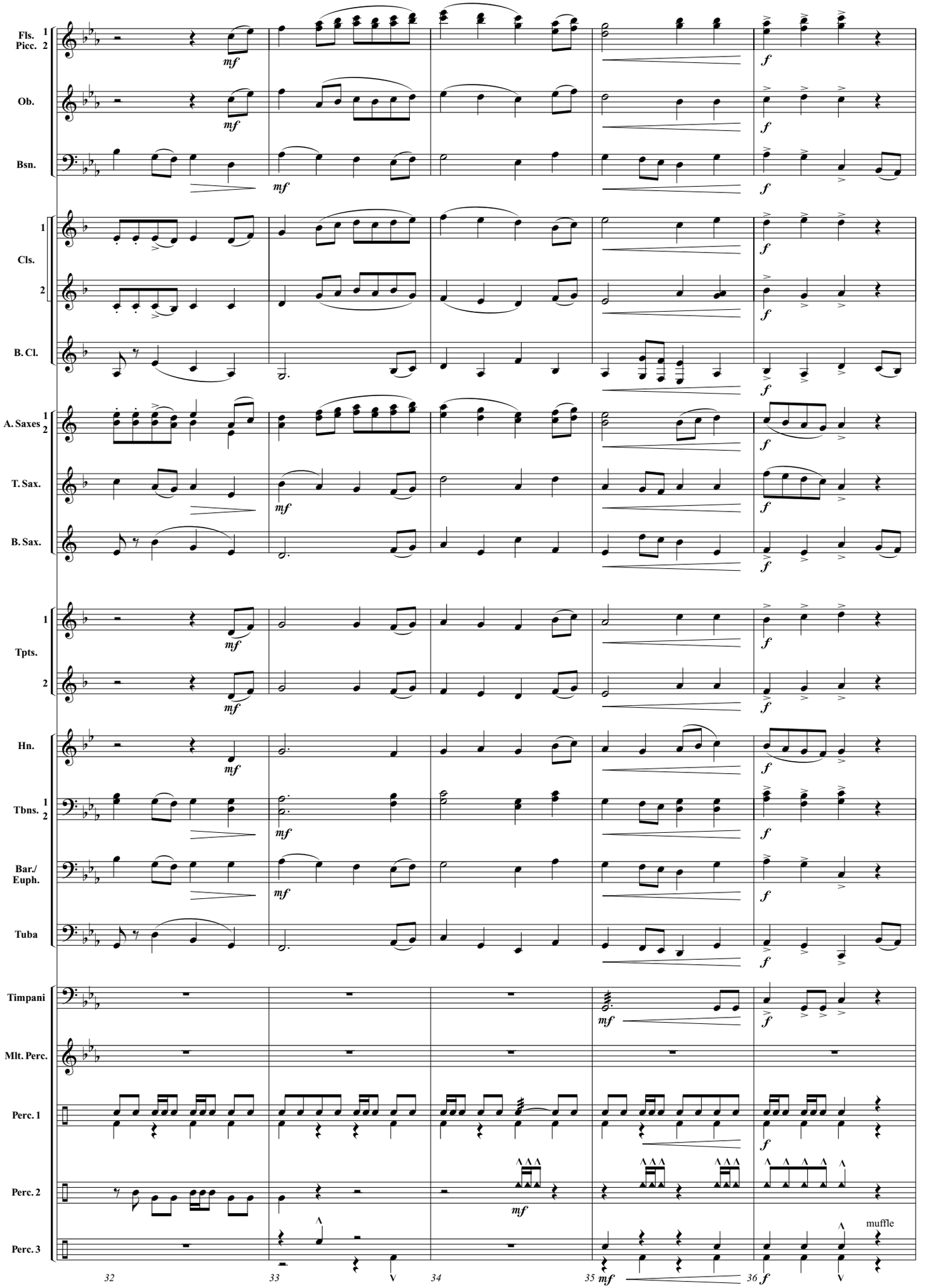

9
+Picc.
Fls. 1
Picc. 2
Ob.
Bsn.
Cls. 1
Cls. 2
div.
B. Cl.
A. Saxes 1
A. Saxes 2
T. Sax.
B. Sax.
9
Tpts. 1
Tpts. 2
Hn.
Tbns. 1
Tbns. 2
Bar./ Euph.
Tuba
Timpani
Bells
Mlt. Perc.
Perc. 1
Perc. 2
Cr. Cym.
Perc. 3
6
7
8
9
10
11

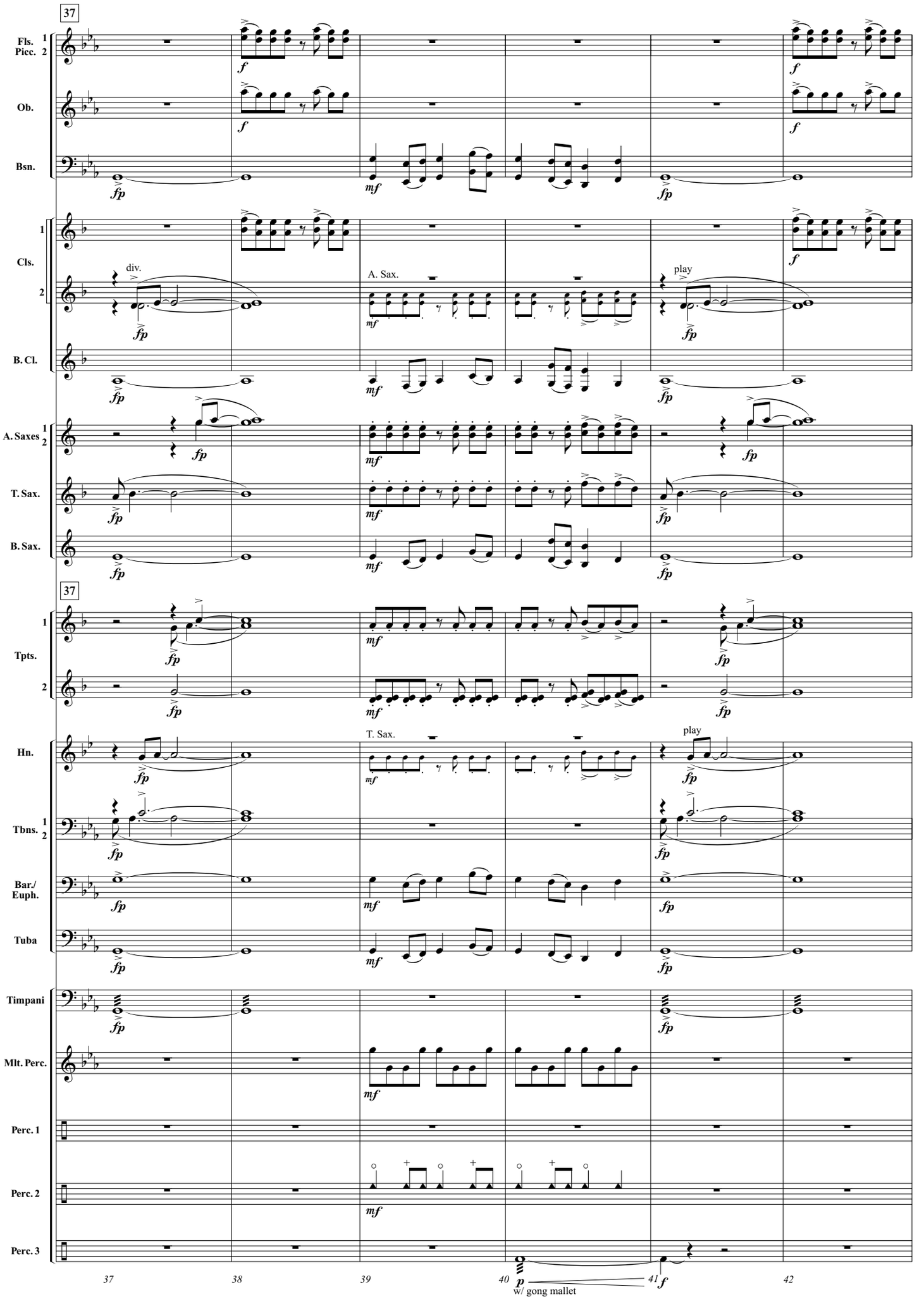

poco rit.
Suddenly fierce (♩= 144-152)
Fls. 1 2
Picc.
Ob.
Bsn.
Cls. 1 2
B. Cl.
A. Saxes 1 2
T. Sax.
B. Sax.
Tpts. 1 2
Hn.
Tbns. 1 2
Bar./ Euph.
Tuba
Timpani
Mlt. Perc.
Perc. 1
Perc. 2
Perc. 3
div.
snares on
Tri.
Sus. Cym.
w/ hard rubber mallet
12
13
14
15
16

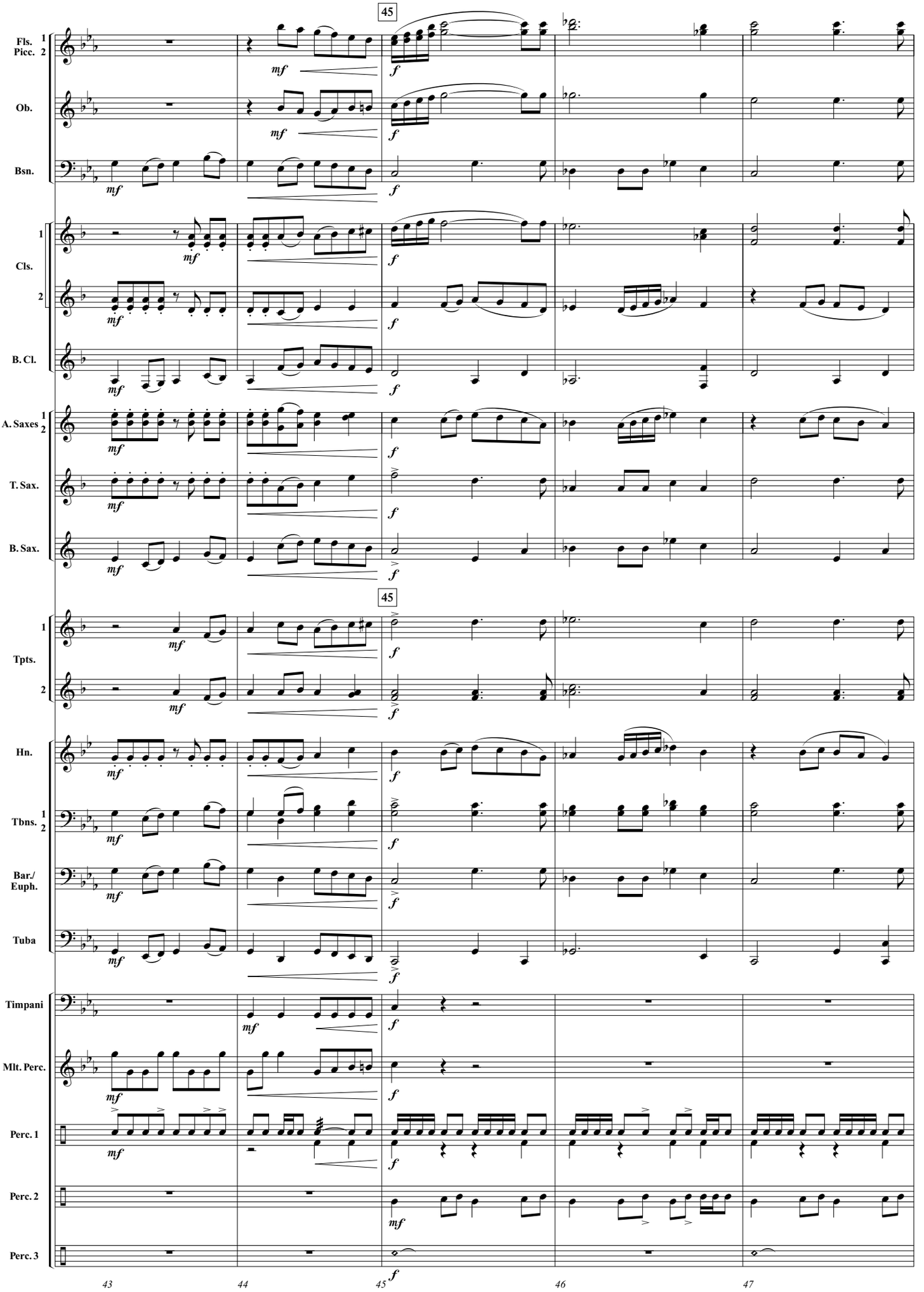

21
Fls. 1
Picc. 2
Ob.
Bsn.
Cls. 1
2
B. Cl.
A. Saxes 1
2
T. Sax.
B. Sax.
21
Tpts. 1
2
Hn.
Tbns. 1
2
Bar./ Euph.
Tuba
Timpani
Mlt. Perc.
strike near the bolt
Perc. 1
Perc. 2
Perc. 3
17
18
19
20
21

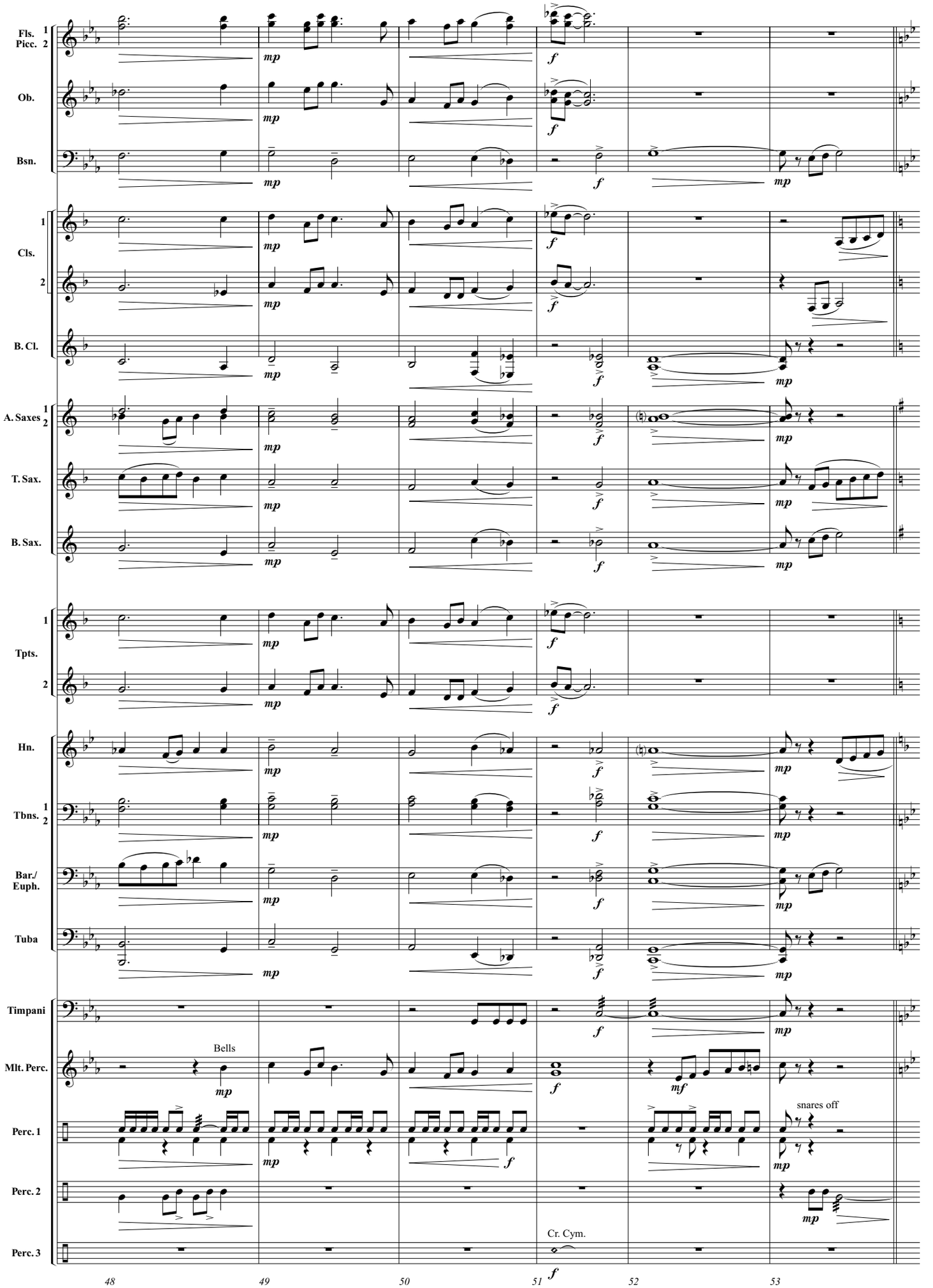

Fls. 1
Picc. 2
Ob.
Bsn.
1
Cls.
2
B. Cl.
A. Saxes 1
2
T. Sax.
B. Sax.
1
Tpts.
2
Hn.
Tbns. 1
2
Bar./ Euph.
Tuba
Timpani
Mlt. Perc.
Perc. 1
Perc. 2
Perc. 3
mf
22
23
24
25
26

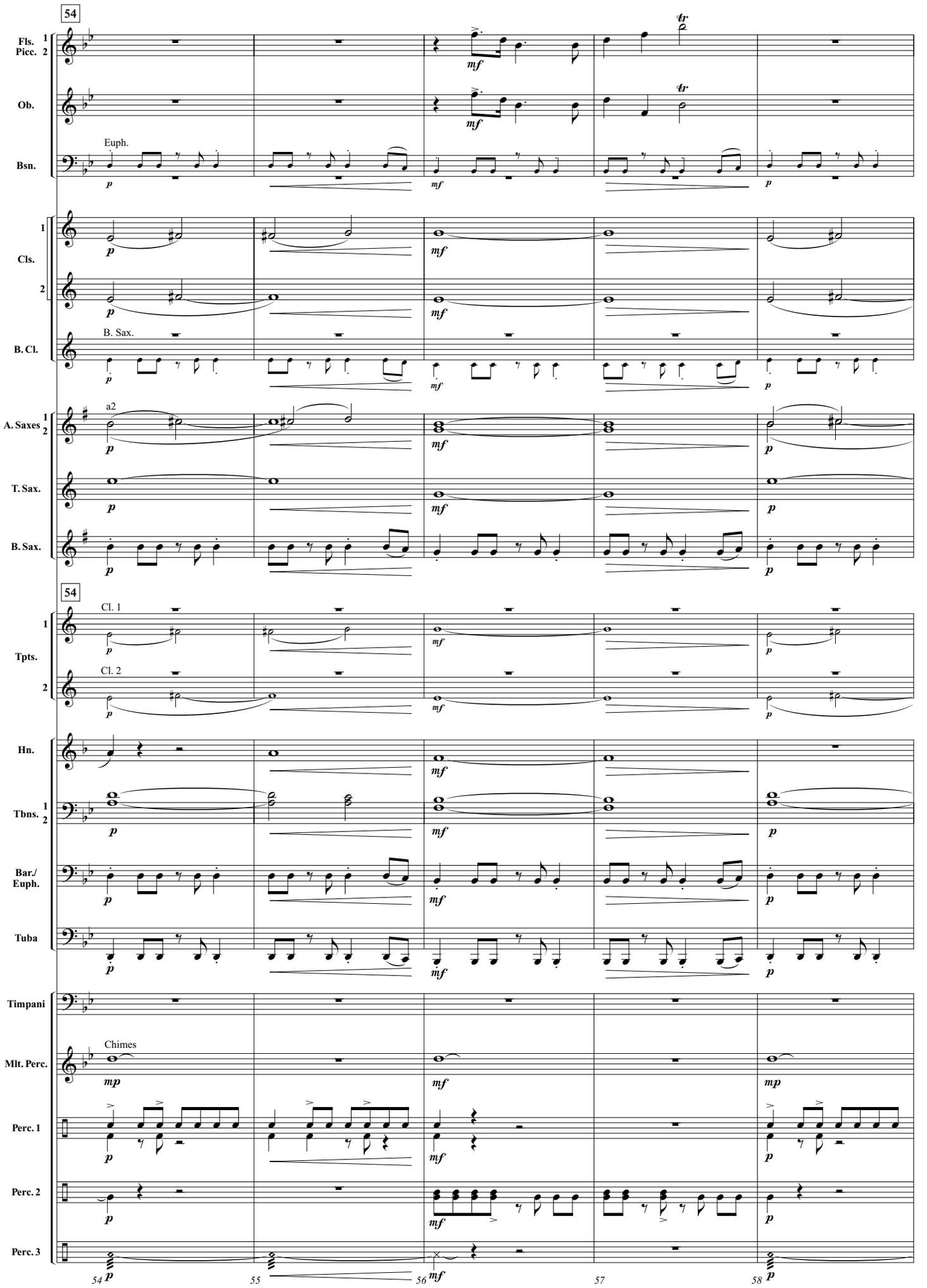

29
Fls.
Picc.
1
2
Ob.
Bsn.
Cls.
div.
B. Cl.
A. Saxes
T. Sax.
B. Sax.
Tpts.
Hn.
Tbns.
Bar./
Euph.
Tuba
Timpani
Mlt. Perc.
Perc. 1
Perc. 2
Perc. 3
27
28
29
30
31

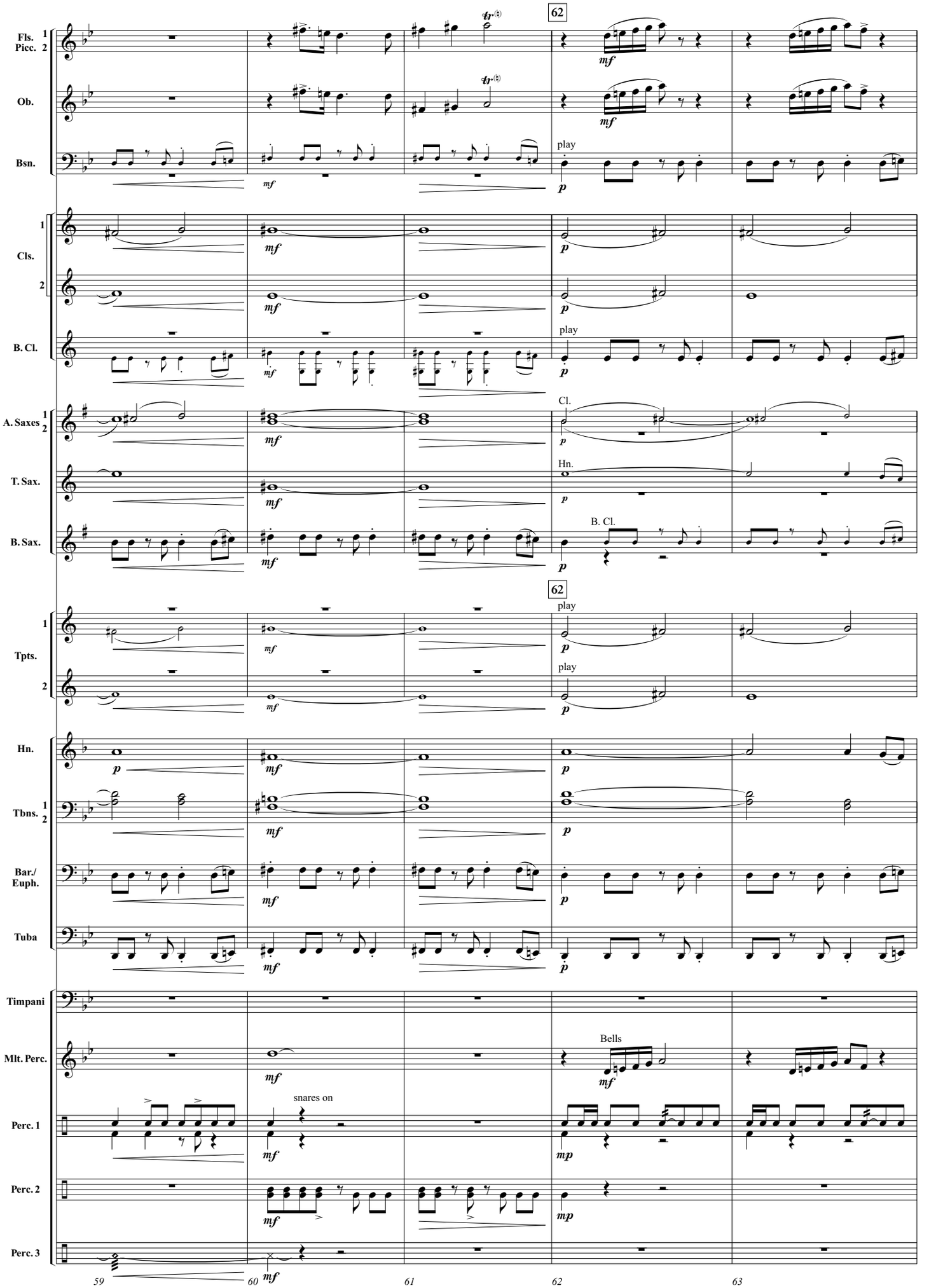

Fls. 1
Picc. 2
Ob.
Bsn.
1
Cls.
2
B. Cl.
A. Saxes 1
2
T. Sax.
B. Sax.
1
Tpts.
2
Hn.
Tbns. 1
2
Bar./ Euph.
Tuba
Timpani
Mlt. Perc.
Perc. 1
Perc. 2
Perc. 3
mf
f
muffle
32
33
34
35
36

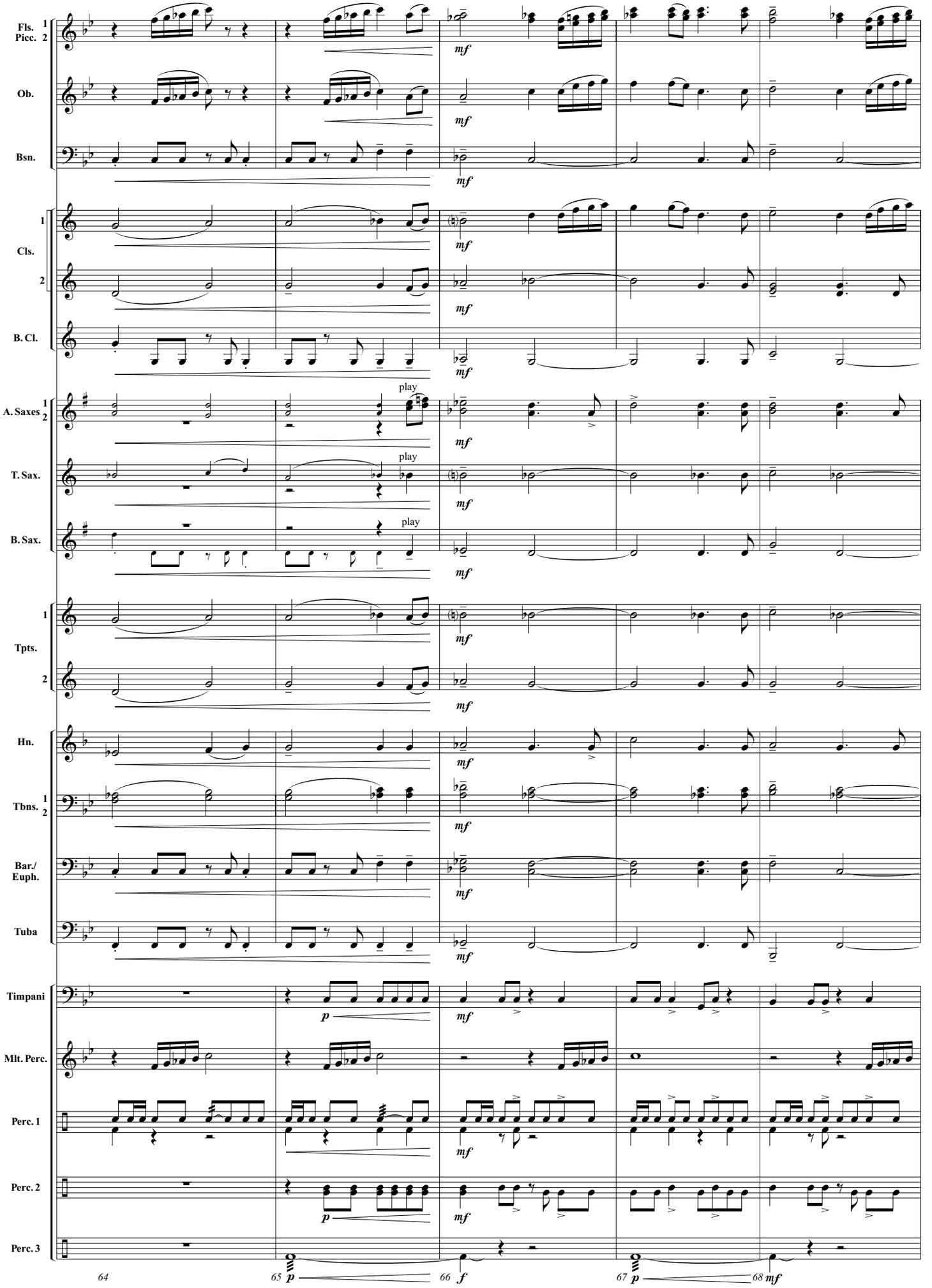

37
Fls. 1
Picc. 2
Ob.
Bsn.
Cls. 1
2
B. Cl.
A. Saxes 1
2
T. Sax.
B. Sax.
37
Tpts. 1
2
Hn.
Tbns. 1
2
Bar./ Euph.
Tuba
Timpani
Mlt. Perc.
Perc. 1
Perc. 2
Perc. 3
div.
A. Sax.
play
T. Sax.
play
w/ gong mallet
37
38
39
40
41
42

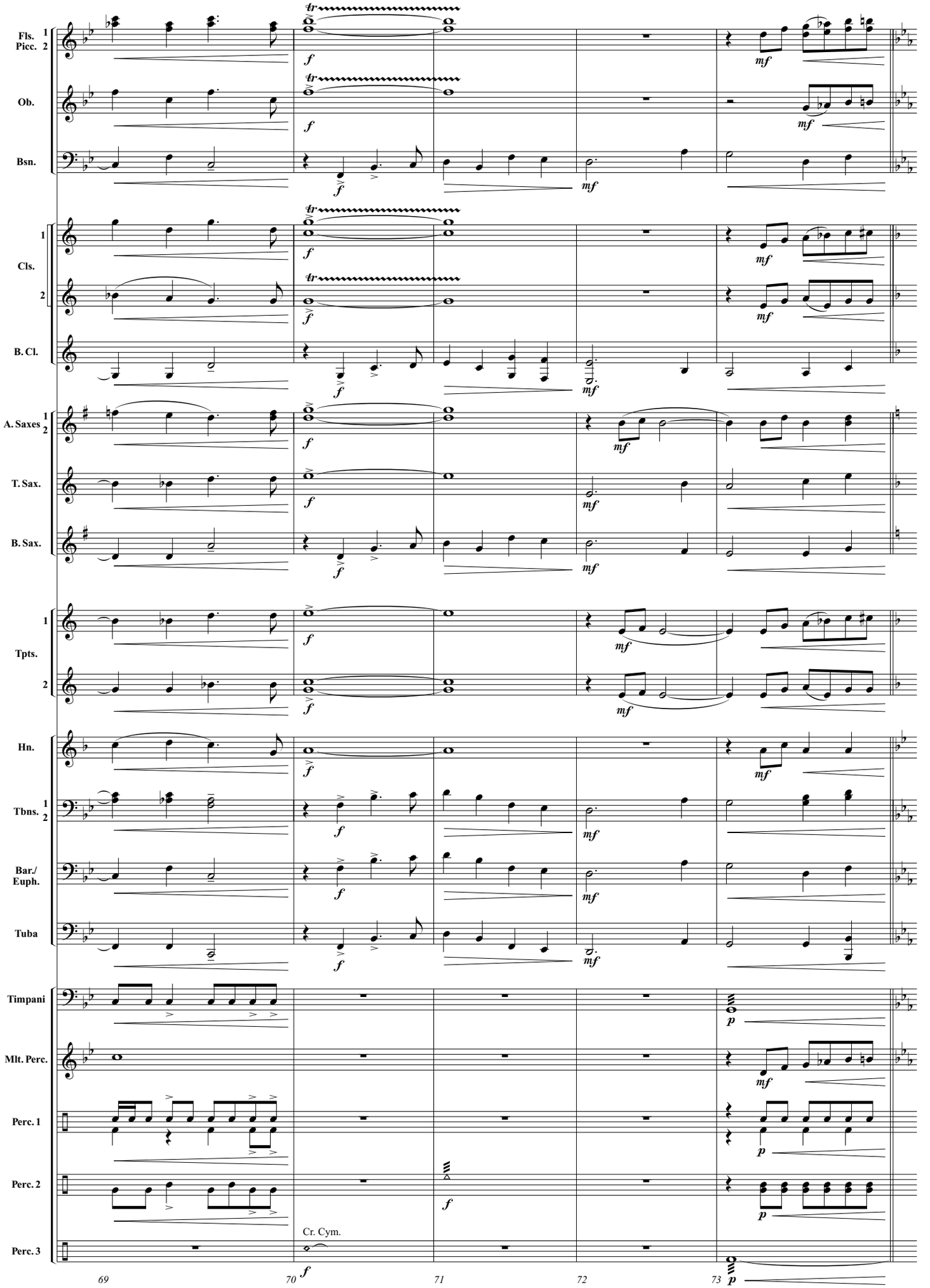

45
Fls. 1
Picc. 2
Ob.
Bsn.
Cls. 1
2
B. Cl.
A. Saxes 1
2
T. Sax.
B. Sax.
45
Tpts. 1
2
Hn.
Tbns. 1
2
Bar./ Euph.
Tuba
Timpani
Mlt. Perc.
Perc. 1
Perc. 2
Perc. 3
mf
f
43
44
45
46
47

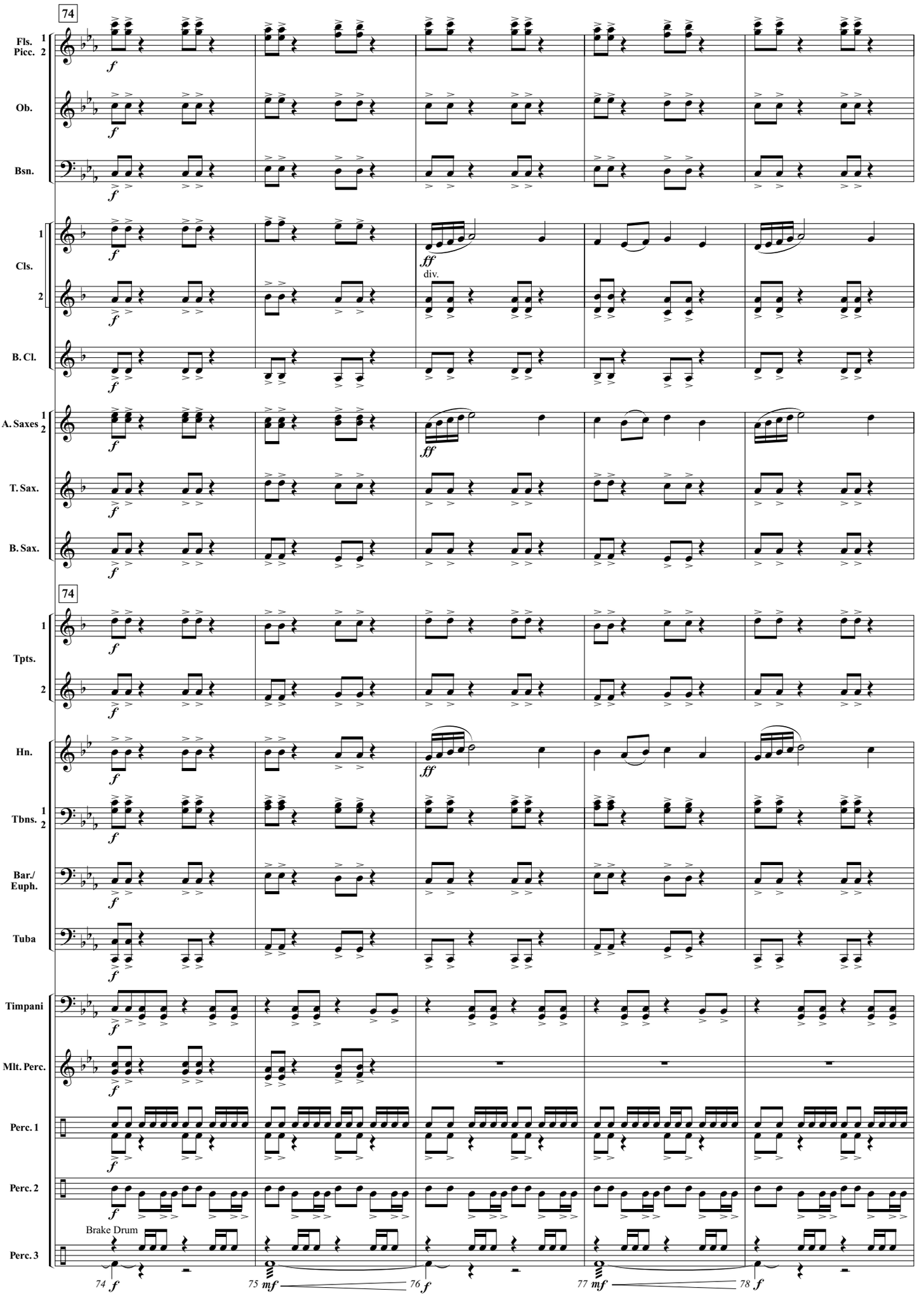

Fls. 1
Picc. 2
Ob.
Bsn.
1
Cls.
2
B. Cl.
A. Saxes 1
2
T. Sax.
B. Sax.
1
Tpts.
2
Hn.
Tbns. 1
2
Bar./ Euph.
Tuba
Timpani
Mlt. Perc.
Bells
Perc. 1
Perc. 2
Perc. 3
Cr. Cym.
snares off
mp
f
mf
48
49
50
51
52
53

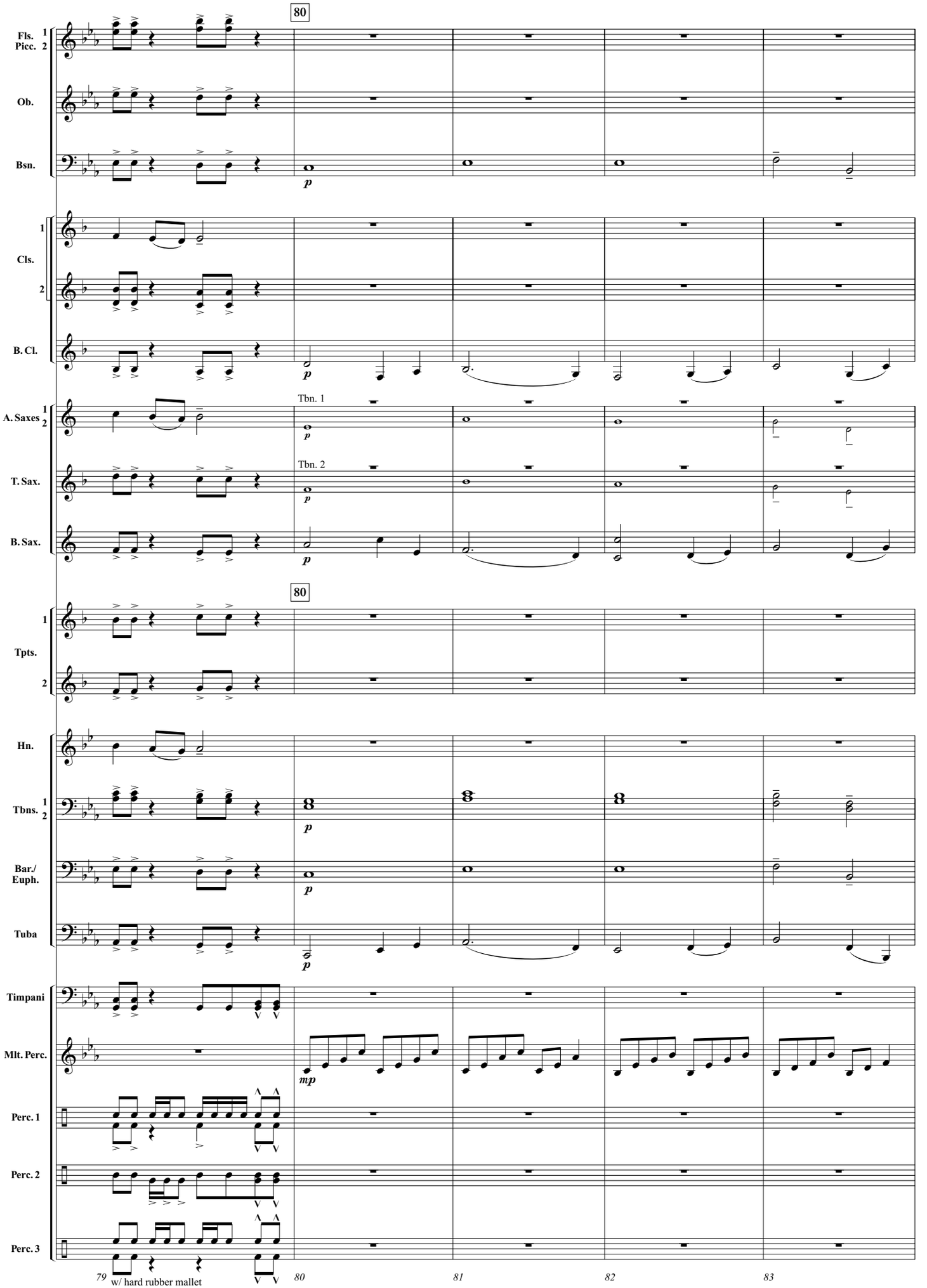

54
Fls.
Picc.
1
2
Ob.
Euph.
Bsn.
Cls.
B. Sax.
B. Cl.
a2
A. Saxes
T. Sax.
B. Sax.
Cl. 1
Cl. 2
Tpts.
Hn.
Tbns.
Bar./
Euph.
Tuba
Timpani
Chimes
Mlt. Perc.
Perc. 1
Perc. 2
Perc. 3
54
55
56
57
58

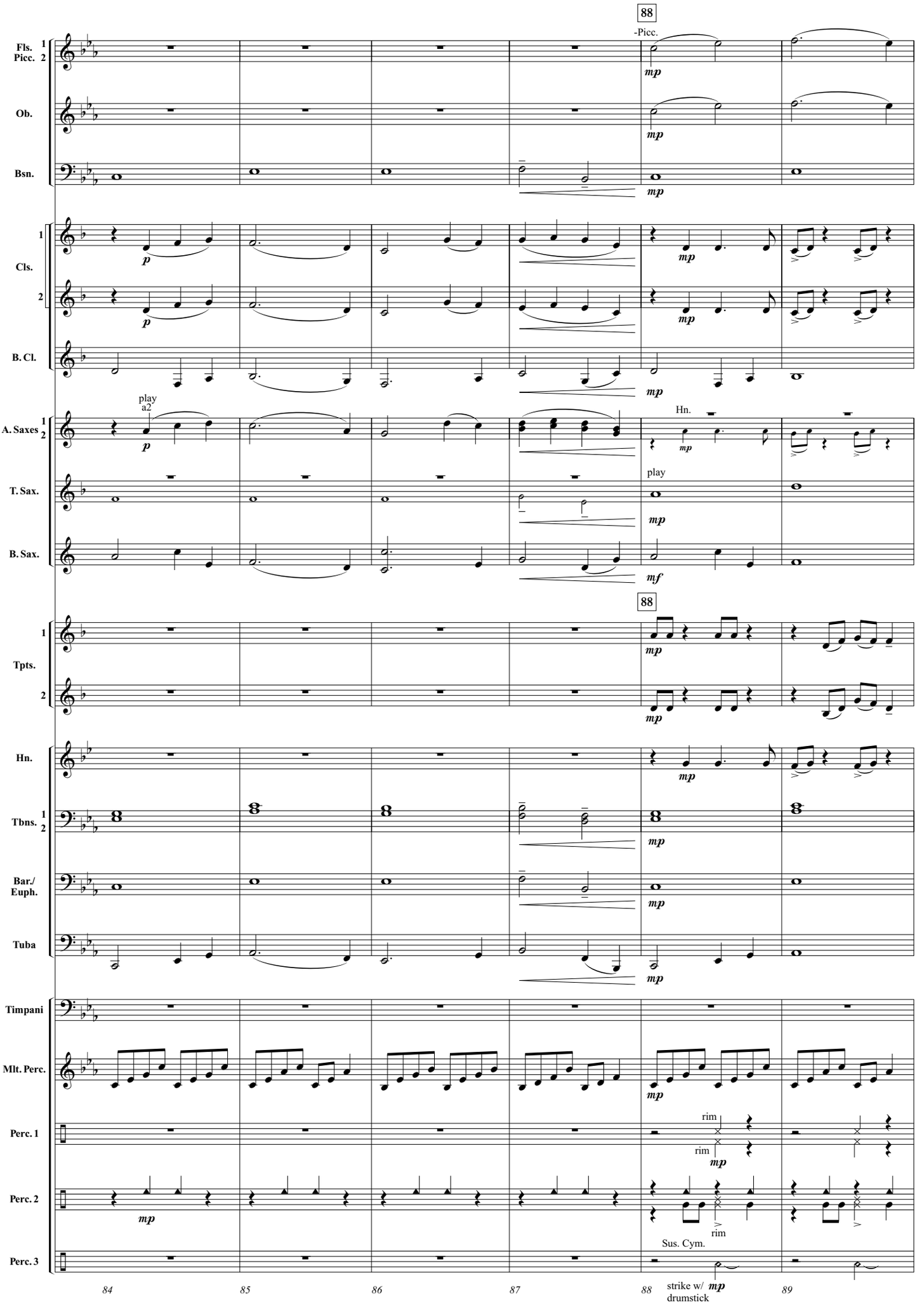

62
Fls.
Picc.
1
2
Ob.
Bsn.
play
Cls.
B. Cl.
A. Saxes
T. Sax.
B. Sax.
Cl.
Hn.
B. Cl.
Tpts.
Tbns.
Bar./
Euph.
Tuba
Timpani
Mlt. Perc.
Bells
Perc. 1
snares on
Perc. 2
Perc. 3
59
60
61
62
63

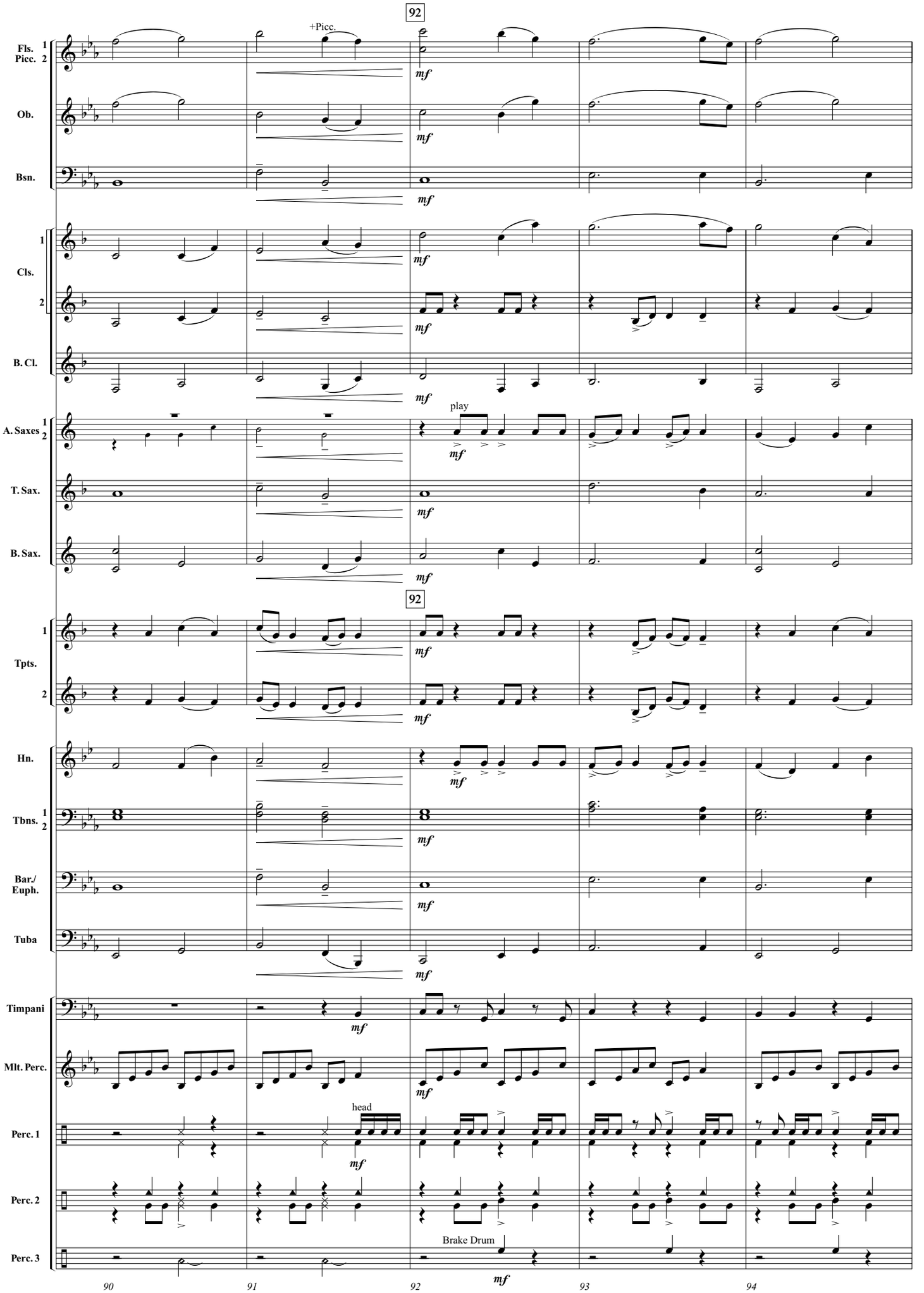

Fls. 1
Picc. 2
Ob.
Bsn.
1
Cls.
2
B. Cl.
A. Saxes 1
2
T. Sax.
B. Sax.
play
1
Tpts.
2
Hn.
Tbns. 1
2
Bar./ Euph.
Tuba
Timpani
Mlt. Perc.
Perc. 1
Perc. 2
Perc. 3
mf
p
f
64
65
66
67
68

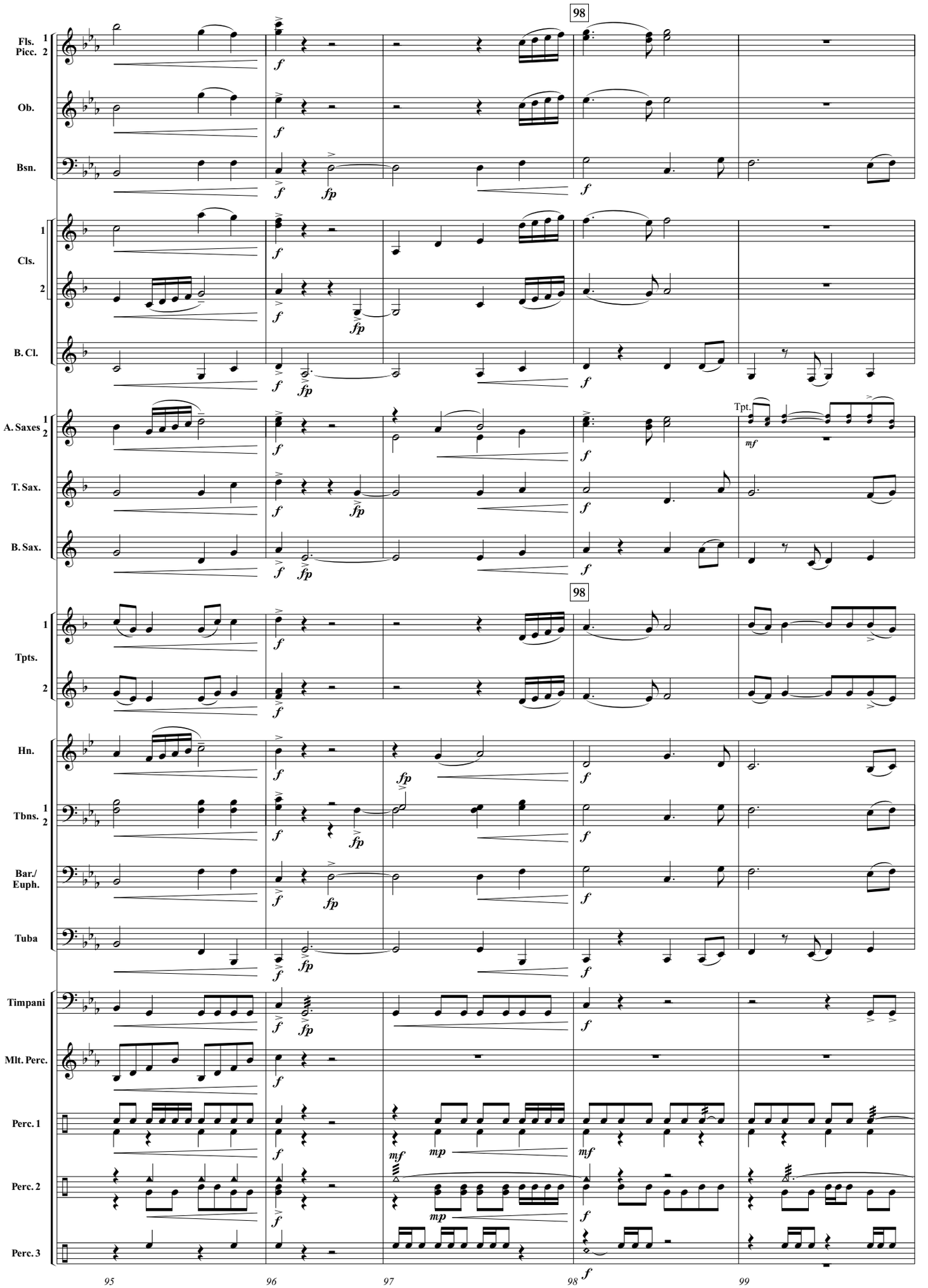

Fls. 1
Picc. 2
Ob.
Bsn.
1
Cls.
2
B. Cl.
A. Saxes 1
2
T. Sax.
B. Sax.
1
Tpts.
2
Hn.
Tbns. 1
2
Bar./ Euph.
Tuba
Timpani
Mlt. Perc.
Perc. 1
Perc. 2
Perc. 3
Cr. Cym.
69
70
71
72
73

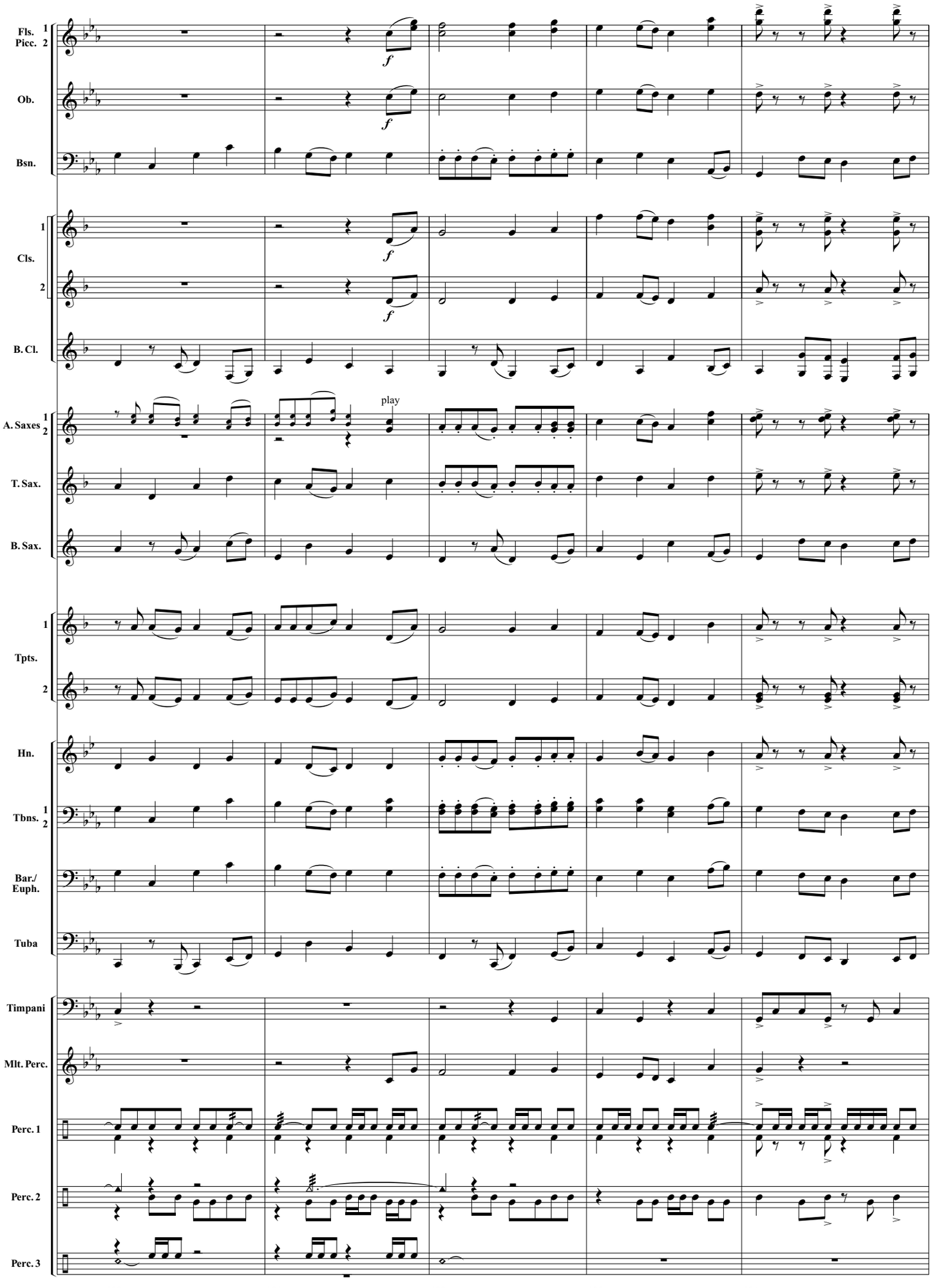

74
Fls. 1
Picc. 2
Ob.
Bsn.
Cls. 1
2
B. Cl.
A. Saxes 1
2
T. Sax.
B. Sax.
74
Tpts. 1
2
Hn.
Tbns. 1
2
Bar./ Euph.
Tuba
Timpani
Mlt. Perc.
Perc. 1
Perc. 2
Perc. 3
Brake Drum
div.
f
ff
mf
74
75
76
77
78

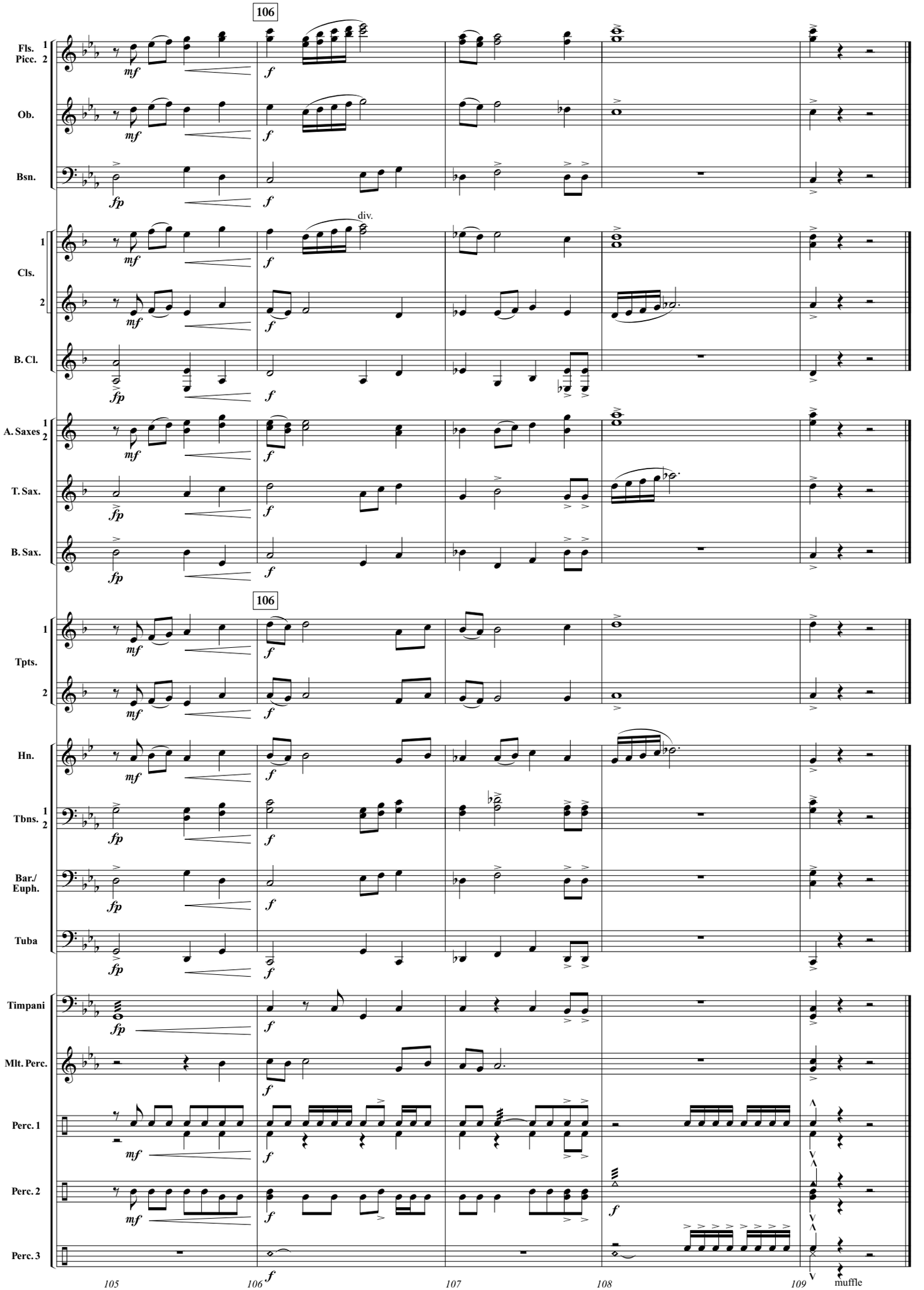

80
Fls. 1
Picc. 2
Ob.
Bsn.
p
1
Cls.
2
B. Cl.
p
Tbn. 1
A. Saxes 1
2
p
Tbn. 2
T. Sax.
p
B. Sax.
p
80
1
Tpts.
2
Hn.
Tbns. 1
2
p
Bar./
Euph.
p
Tuba
p
Timpani
Mlt. Perc.
mp
Perc. 1
Perc. 2
Perc. 3
79
w/ hard rubber mallet
80
81
82
83


88
-Picc.
Fls. 1
Picc. 2
Ob.
Bsn.
Cls. 1
2
B. Cl.
play
a2
A. Saxes 1
2
T. Sax.
B. Sax.
Hn.
play
88
Tpts. 1
2
Hn.
Tbns. 1
2
Bar./ Euph.
Tuba
Timpani
Mlt. Perc.
Perc. 1
Perc. 2
Perc. 3
rim
rim
rim
Sus. Cym.
strike w/ drumstick
84
85
86
87
88
89


92
+Picc.
Fls. 1
Picc. 2
Ob.
Bsn.
Cls. 1
Cls. 2
B. Cl.
play
A. Saxes 1
A. Saxes 2
T. Sax.
B. Sax.
92
Tpts. 1
Tpts. 2
Hn.
Tbns. 1
Tbns. 2
Bar./ Euph.
Tuba
Timpani
Mlt. Perc.
head
Perc. 1
Perc. 2
Brake Drum
Perc. 3
mf
90
91
92
93
94


98
Fls. 1
Picc. 2
Ob.
Bsn.
Cls. 1
2
B. Cl.
A. Saxes 1
2
T. Sax.
B. Sax.
Tpt.
Tpts. 1
2
Hn.
Tbns. 1
2
Bar./ Euph.
Tuba
Timpani
Mlt. Perc.
Perc. 1
Perc. 2
Perc. 3
95
96
97
98
99


Fls. 1
Picc. 2
Ob.
Bsn.
1
Cls.
2
B. Cl.
A. Saxes 1
2
T. Sax.
B. Sax.
play
1
Tpts.
2
Hn.
Tbns. 1
2
Bar./ Euph.
Tuba
Timpani
Mlt. Perc.
Perc. 1
Perc. 2
Perc. 3
f
100
101
102
103
104


106
Fls.
Picc.
1
2
Ob.
Bsn.
div.
Cls.
B. Cl.
A. Saxes
T. Sax.
B. Sax.
Tpts.
Hn.
Tbns.
Bar./
Euph.
Tuba
Timpani
Mlt. Perc.
Perc. 1
Perc. 2
Perc. 3
mf
f
fp
105
106
107
108
109
muffle